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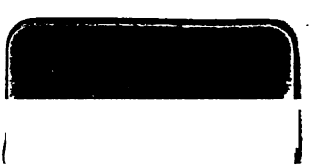
MUSICAL
EDUCATION



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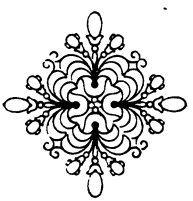

Musical Education;

WITH

PRACTICAL OBSERVATIONS

ON THE ART OF

PIANO-FORTE PLAYING,

INCLUDING A

Model of a Scale of Practice for Pupils of all Ages.

BY

ELEANOR M. GEARY,

Professor of Music.

"Music is the only symbol—the only language, that can fraternize all men at one and the same instant."

"The science of method may be considered the key of all sciences."

NEW AND REVISED EDITION.

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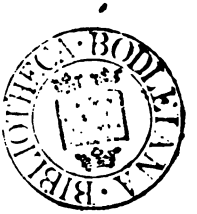

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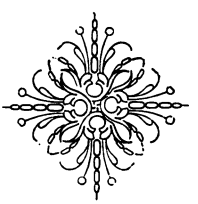
PREFACE

TO THE FIRST EDITION.

In preparing the following pages for general perusal, the aim of the writer has been to lessen that intense application and superfluous waste of time so frequently sacrificed at the shrine of musical practice, and to exemplify the influence of fundamental principles as the talisman of future excellence.

61 St. James's Street.



PREFACE

TO THE NEW EDITION.

THE very kind reception and liberal patronage with which the first edition of my little work was favoured, and the flattering assurance I have received of its practical utility, have induced me to prepare the present new and revised edition.

61 ST. JAMES'S STREET,
March 1, 1851.

MUSICAL EDUCATION.

THE general diffusion of the science of sweet sounds imposes upon the highly educated of the present generation an extension of time for its study, adequate to the degree of musical proficiency demanded in cultivated society.

That *quantity*, however, is to be surpassed by *quality*, has travelled into a proverb, and should be a maxim of constant recurrence to those who are entrusted with the charge of youth during the fleeting years of early education.

The period of youth is time twice blessed—time that no after period can retrace, and is, consequently, time in which mental pursuits of the highest order should not be made subservient to the study of the mere *mechanical* branch of an art; for such, to a certain extent, I deem the brilliant execution of any instrument to be—though the mind, the grand focus, must *perfect* it.

Impressed with this conviction, the following remarks are offered, embodying a series of practice, which, governed by a right and rational principle, will, without any sacrifice of time, safely conduct to the *acmé* of piano-forte playing.

The ideas suggested are a concentration of those arising from my daily experience, as a teacher and player of the instrument; and, though the success I am proud to lay claim to in the former branch of my profession may be ascribed to the

natural result of clever and creditable pupils, the more hazardous ordeal of a public player, which placed me in arraignment before the whole tribunal of metropolitan critics, having been no less fortunate, enables me to present, as my passport of identity, a selection of their kind and liberal eulogies.

And, fearful lest these addenda of my own successes may be construed into an appearance of egotism, I must explain the principle which influences their insertion to be that expressed by Addison, when he says, "Those who suggest improvements in the works of others, should first distinguish themselves by their own performances."

Crowned, then, with the diploma of practical proficiency, I shall venture to offer the outline of a system, pursued with such happy results to myself, and with no less advantage to those whose musical studies are under my control.

The first effort in the *economy of time* should be to secure to the student A GOOD QUALITY OF TONE, viz.: that every note be round, even, and finished. To acquire this desideratum, every finger must be equally vigorous; the hand must possess a perfect balance and a just altitude over the keys; the arm must be divested of every connecting movement; the wrist must act as a mere pivot, while the whole *machinery* must proceed from the fingers. These must not be too much curved, or the tone becomes weak—nor too straight, or the tone will be hard, and the action of the fingers impeded; their just medium is to press upon the interior extremity with no other force than that arising from their suspensory position, unaided by the ungraceful efforts of wrists, arms, and shoulders.

Great care must be taken to prevent the wrists from falling below the key board; for this is a habit very difficult to correct when once acquired. The

best preventive of such a fault is to practise exercises of five notes with a shilling or paste-board counter on the back of each hand. If the wrist drooped this would of course immediately fall off, and thus give notice that the position was incorrect. Should it be found that the pupil has long been accustomed to play in that bad position, one of Kalkbrenner's well-known *Guide-Mains* should be immediately procured.

Many bad habits will arise, unless attention be paid to the manner in which a pupil is SEATED AT THE INSTRUMENT. A chair too high or too low will alike produce awkward and ungraceful movements, the former inducing a stooping attitude, the latter a constrained manner of raising the shoulders. The proper position of the hand can only be preserved by the seat being so regulated (according to the height of the player), as to admit of the arm, when in a horizontal position, being slightly elevated above the key-board.

Care must also be taken that the pupil is seated exactly opposite the centre of the instrument, so that no alteration of the position or unnecessary movement of the body be required to reach the highest or the lowest keys.

Some teachers adopt the practice of making very young pupils *stand* whilst playing the piano-forte. Apart from the fatigue attending such a practice, it is productive of a very *dangerous* habit, viz., that of standing upon one leg, which *must* ultimately produce one-sidedness. Parents therefore cannot be too cautious how they suffer their children to adopt such a position. Until their feet can touch the ground, they should be supported by a stool placed under the piano-forte.

The two weakest fingers are generally the third and fourth.

The assistance of the DACTYLION will contribute

to dispel that inequality; it is an instrument, also, of great utility in rendering the third and fourth fingers independent of each other; for these two sympathetic neighbours will usually be found clinging together, unless artificial means be resorted to for their alienation. The left hand requires a separate study of similar perseverance, as to the flexible assistance of this (naturally the weaker hand) modern music owes so much of its brilliancy.

The Dactylion being an instrument little known in this country, a slight description of its formation may not be unacceptable. Attached to two supports which screw to the piano, are two steel elastic branches, each terminating in five rings. The distance of these rings from the piano is regulated by screws, so that they may almost touch the keys, or their height may be considerable. The fingers of each hand being placed in the rings, every variety of five notes' exercise may be performed, and at

every increased acquisition of strength the rings may be raised higher and higher, until the fingers have acquired force and equality.

This is the quickest and most certain artificial method for producing strength of finger.

The next step to be obtained, and which sometimes demands all the energy of the teacher, is a perfect facility of COUNTING TIME, aloud, uninterruptedly, and with the regularity of a metronome.

A Metronome is an instrument of German invention, usually called Maelzel's Metronome, from the name of the inventor; it is a kind of clock, and may be wound up to beat every variety of time, from largo to prestissimo. The beginning of each bar is accurately marked by the sound of a little bell, which renders it a very valuable adjunct to a musical student whose organ of time requires cultivation.

The method of beating time by a motion of the

foot is both inelegant and useless. The teacher would do well, fatiguing though it be, to beat time with the hand raised and lowered alternately, until the notes are taken in just proportion, so as to begin and end them precisely with the beating.

But with all these aids and appliances, as long as the pupil is herself irregular, or subject to indolent pauses in the essential practice of counting aloud, so long will her playing betray the same irregularity, while the difficulty of reading new music, which practice has not taught her to divide into points and phrases, will ever remain unconquerable.

The two grand points, then, to which future excellence in piano-forte playing owes its original debt, are these—TIME AND TONE. For, as in structures of every kind the lower parts should have the greatest firmness, so should the ground and principles of a science be correctly and truly ascertained at the

commencement, or all the exertions of subsequent years will have to be employed in destroying bad habits, which ought *never* to have been acquired.

And, as the skilful architect, late though his assistance may be sought, commences with a careful scrutiny and correction of the errors of his less judicious predecessor—so does the skilful teacher first seek to counteract bad habits and natural weaknesses, instead of leaving stiff arms, fallen wrists, contracted positions, and tottering fingers, to follow as they best can in the vain pursuit of a brilliant execution.

LEARNING THE NOTES is usually deemed a great undertaking; and the commencement of a child's musical education is often deferred to the indefinite period expressed by "wait till she knows her notes."

An experienced teacher would not only have communicated that dreaded lesson before the mere

method of home tuition had been resolved upon, but *with it* the all important *first step*, the initiatory lesson, which is never forgotten,—the placing the fingers upon the keys. A good touch being once acquired, elementary tuition may safely proceed; but to neglect it or to expect it from injudicious teachers, is to aim at the shadow, not the substance.

To those parents who prefer the task themselves, nothing can be easier than to teach a child her notes, a little cheerful patience being the main requisite. To begin with the lines E G B D F: after they have been repeated half a dozen times, and the progression of letters is well remembered, ask what is the third line, and let the child say E G B, second line, E G, fifth line, E G B D F, thus always stopping upon the note or letter in question.

Again let a page of written music be prepared for every lesson, the notes being marked down by the teacher, and the names written over them by the

child, and *vice versâ.* By this means they are easily learnt, and indelibly fixed in the memory.

The same system of exercise should be carried on, with respect to the different qualities of notes and the relative proportion they bear each other. The nature of rests should then be clearly explained and made a subject of exercise; and, as the child advances in her study, she should, for every lesson, be required to transcribe some passage she is practising, carefully observing to introduce every mark found therein. The child is thus from the first accustomed to read her music with intelligence and observation; and after a twelve-month of such practice, there is no fear that she will ever become a careless player, so indelible are first impressions.

Nothing can be more absurd, or less conducive to a pupil's ultimate advancement, than to regard

"DIFFICULT MUSIC" and "CONSIDERABLE PROGRESS" as synonymous terms: it is too often an unconscientious mode of proceeding—substituting show for reality. A teacher who always professes to give "music beyond his pupils," does it either to exalt himself in the estimation of his patrons, or to flatter the vanity of his pupils; but all who have listened to such performances will agree with me that cramped and ungraceful positions, crowds of false harmonies, and a total absence of taste and expression, are their invariable characteristics.

These are the cases in which suffering visitors have to pay a full penalty of patience in enduring, for the best third part of an hour, a monotonous and over-grown scramble on the piano-forte, probably some *chef d'œuvre*, but which should have known long estrangement from the fingers of the young essayist.

While difficulty is apparent, taste remains in

abeyance; exercises should, therefore, be the reserved corps for all *tours de force*, prior to their exhibition in the *morceau de salon*.

A piece destined to *please* should never extend beyond seven or ten minutes; this time is rarely exceeded by the finest masters, unless it be in concertos, which, with the relief of a full orchestra, are offered exclusively to a musical audience.

Sydney Smith has made some very apt remarks upon this subject; and I cannot do better than quote such an opinion for the benefit of my readers. "See the effect of a long piece of music at a public concert. The orchestra are breathless with attention, jumping into major and minor keys, executing fugues and fiddling with the most ecstatic precision. In the midst of all this wonderful science, the audience are gaping, lolling, talking, staring about, and half devoured with *ennui*. On a sudden there springs up a lively little air, expressive of some natural

feeling, though in point of science not worth a half-penny. The audience all spring up, every head nods, every foot beats time, and every heart also, a universal smile breaks out in every face; the carriage is not ordered, and every one agrees that music is the most delightful rational entertainment that the human mind can enjoy."

There is another important auxiliary to the young aspirant for future practical proficiency, and which, though extraneous to mechanical exercise, transfers thither so much mental activity, that it should grow with the growth of even the little beginner.

I allude to the study of HARMONY and COMPOSITION, with its old ally, THOROUGH BASS—one of the unexplored mysteries of the past days of female education, and then more abstruse than mathematics or the dead languages. But the barrier which impri-

soned this and every other science of yore, having long been thrown aside, it now floats within the grasp of the most youthful intellect. Some persons imagine that, to teach a pupil the art of composition, she must necessarily become a composer, or that the study is essential only to those who are so. This is an error of judgment; for every thing must be best acquired with understanding for its basis.

When a child is instructed in all the grammatical perplexities of her vernacular language, it is not that she may become a novelist or a poet—but that she may better appreciate, and deliver with increased feeling, the writings of others. It is the same with composition in music. Words are here expressed by signs indicative of sounds, conveying equal meaning with those of any spoken tongue, and arranged with corresponding grammatical precision.

The language of harmonious, like that of oral sounds, must, therefore, be conveyed with additional

feeling, pathos, and sentiment, when its idiom and the rules which guide the formation of each sentence are understood.

A quarter of an hour's daily exercise, with a music slate, will be sufficient for this study, which, next in kin to that of ciphering, rather repulses than invites at its first introduction; but by calling into action the powers of calculation, or, in other words, by producing a necessity for *thinking*, it equally tends to the general enlargement of the reasoning faculties.

Charles the Twelfth of Sweden was accustomed to say, that he who was ignorant of the arithmetical art, was but *half a man;* with equal truth it may be said, that they who are ignorant of the art of composition are but half musicians.

EXPRESSION in music, though in its essence an inherent quality, is susceptible of improvement by

the artificial resources of science. It is in simple melodies—the music of natural appeal—and which alone the undisciplined ear appreciates, that expression must be the unchecked impulse of native feeling; but it is in elaborate and complicated harmonies—where melody would disappear without the aid of science—that it lends its sovereign assistance, and transforms a chaos of rolling sounds into a regular and measured melody. The music of Thalberg is, in itself, an illustration. From the moment the simple melody enters the composition, the final chord is alone the signal for its departure.

Sometimes it will be the singing boundary of a chromatic, sometimes the intermediate distinction of an arpeggio passage; now it may be traced through a deluge of sparkling octaves, then, in the rich cantabile of a majestic bass, will it colour with unfading melody a delicious peal of right-hand variations.

The cultivated perception readily follows these transitions, and tints their outline with a shade more or less subdued, according to the indications of the author.

There are two appendages to modern piano-fortes, by the skilful management of which the greatest effect is to be produced. These are the loud and soft PEDALS; but their proper changes are of such importance, that they are better wholly disused than misemployed. As, however, the power of sustaining intense vibrations on the piano-forte is so limited, the open pedal is a powerful agent in relieving its otherwise monotonous characteristic, and should be understood as soon as the nature of chords in their successions of harmony has been explained. One lesson will suffice to become acquainted with the common chords of all the keys, and with this instruction should be united the art of using the

pedals. The argument often adduced against the employment of the pedals is, that they produce confused and incorrect playing, which the open vibration conceals. Want of practice, and an incorrect method of employing them, certainly justify this complaint; but the pupil who desires an expressive style and a positive comprehension of the capabilities of the instrument, should be instructed in this art from the second year of tuition.

The use of the pedals should be very sparingly employed in rapid passages, and in all chromatic and close changes of harmony they are better dispensed with; their chief beauty is in arpeggio passages, and in those requiring continuity of sound. In cadences of extreme delicacy and refinement of style, the una corda, or soft pedal, used in conjunction with the open pedal, creates an effect that is singularly beautiful.

It may be here remarked, that a piano-forte

player should be very careful to keep the pedals of her piano-forte in perfect order.

What can be more offensive to the ear, than, in the midst of a sweet and delicate passage, to detect a constant creaking noise made by the pedal every time the foot is placed upon it, and which must occur at every change of harmony? Many young ladies are quite unconscious of how much this unnecessary and noisy interruption detracts from the beauty of their playing; at least, so it may be imagined, as very little trouble is ever taken to remedy the defect.

Unless extraordinary talent be prematurely developed, six or seven years of age is sufficiently early for any child to be puzzled with the elementary mysteries of music, though, prior to such commencement, she should have her fingers trained (under judicious superintendence) for half an hour

daily in the exercises of five notes compass, so that the position of the hand and an even touch (the actual secret of all good playing) may be accurately obtained, before the eye and the mind of the child are made to wander over the region of lines and spaces.

And this initiatory course should be under the guidance of not only an efficient, but also a *patient* teacher; for to the impatience of a master or mistress at an early stage of musical study, may be frequently ascribed a rooted distaste for the pursuit, in after years never to be overcome. Nor is it to be wondered at, that what is learnt amidst tears and punishment, should be given up as soon as free will can be exercised.

To teach music properly, three things are requisite, nay indispensable:—a practical and theoretical knowledge of the science;—a patient disposition;—and a decided *fondness for the occupa-*

tion. A teacher gifted with these qualities may *command* the advancement of her pupils, and render them true lovers as well as good players of the instrument. I would remind petulant and impatient teachers, that *they once* had to learn *all* that they are now required to teach, and that if they could but take a retrospective glance of those early days, they would find that their own knowledge was not acquired without constant application and unwearied patience on the part of those who taught them. Besides they should recollect that music is a recreative and pleasurable accomplishment, and should never be so perverted from its natural tendency as to be made a subject wherewith to vex and irritate the temper.

Every one who has had any experience in the education of children, must have observed, that the moment the teacher loses temper, all command over the pupil is likewise lost; and farther, that

when the feelings of a child are once irritated by such impatience, she either becomes angry or bewildered, and in that state it is always better to bring the lesson at once to a close.

I think the fact important to be remembered by all who are engaged in tuition, that the intellect is not always capable of receiving the same amount of knowledge. The season of the year, the weather, slight indisposition, and other causes, certainly produce differences. Under these circumstances the mind becomes sooner *tired*, and when a child is *tired* it is useless to make it go on. At the same time, great care is requisite to distinguish temporary inability or mental exhaustion from obstinacy or inattention.

For the first two years a complete ELEMENTARY COURSE should be pursued; those of Burrowes, Cramer, Kalkbrenner, and Moscheles, are alike ex-

cellent. At the commencement of the third year, she may enter REGULAR STUDIES, beginning with those of Bertini, and continuing through Cramer, Kalkbrenner, Potter, Moscheles, and Hummel. These will be found replete with melody, combined with every variety of classical and brilliant style that the most ambitious amateur would strive to attain; for, be it understood, these hints are addressed to the amateur, and not to the professional student. These studies, united with well-chosen pieces, will occupy the intervening years from ten to sixteen, allowing always for the casual interruptions of recreative summer months, &c. To do justice alike to teacher and pupil, two hours daily practice should be sedulously adhered to, from the third year up to the boundary of discontinuing lessons; less than that is insufficient,—more than that is time unjustly wrung from literary study. Nor should the whole division of time be devoted to one sitting, for the

mind of youth requires a change in its bent every succeeding hour; even in mature years the intellect tires, if pursuing for many consecutive hours the same occupation.

Perhaps my readers will smile, when I tell them that a theologian being once engaged in a work requiring the most profound and extensive erudition, the great recreation of the learned father was, at the end of every two hours, to *twirl his chair for five minutes.*

Seneca also remarks,—"A continuity of labour deadens the soul, and the mind must unbend itself by certain amusements."

Occasional PLAYING IN THE DRAWING-ROOM, before the elder and stranger members of the family, may almost be deemed indispensable for the subsequent perfection of the pianiste; the want of such practice causing not only an unenergetic performance,

but also one rendered by timidity incorrect and uncertain.

Duets, especially for very young children, are exceedingly pretty for drawing-room playing, the four little hands being of course more effective than two. Duet-playing is also useful as demanding a strict observance of time; but single pieces should not be neglected, otherwise, after too long a habit of playing in so close a position of the hands as duets require, the *solo* would present a new difficulty in the increased number of keys, and in the much extended position of the arms.

A very erroneous impression, now fast wearing away, is that young pupils should never be allowed to play without LOOKING AT THEIR MUSIC. Within a certain limit, the rule is good; but if carried out in the strict letter of the word, its tendency is to cramp rather than promote the development of talent. The

powers of memory must be cultivated in early days, or the secret spring will be lost. Good reading is undoubtedly a most essential foundation, and may not be neglected; but two years should not elapse without the pupil being *taught* the exercise of memory, which, independent of what is termed *ear*, may be acquired mechanically, or, in other words, from given rules.

A player whose memory has been left uncultivated, or perhaps checked by an erroneous system, and who consequently cannot play without her music, must often have occasion to regret her want of independence; for one's music is not always accessible, nor does it accord with the strictest rules of etiquette to be always followed about by portfolio and music book.

As children derive their chief impetus in intellectual attainments from the superior endowments

of their elder associates, so should the atmosphere of the home circle be fragrant with melody. Intuition, then, sweetens a path, which to the first musical disciple of a family is often strewed with discouraging difficulties.

DESULTORY PRACTICE should never be indulged in: the hours allotted to study should be so employed through the best medium, *regularity;* or, as in desultory reading, the mind wanders through much, without retaining the connecting link of any. I should however fear for that student as unendowed, who, at the termination of her regular studies, did not occasionally of her own accord seek to play something untaught, the dictate of her own pure taste; for those who do not feel the instrument they study a magnet of attraction, when other occupations are laid aside, will never make it a source of pleasure to themselves or others.

If music be not indigenous, the fostering hand of science works over a sterile ground; the fingers may, indeed, be taught their impress, but let feeling, the soil of taste and genius, be wanting, and it is like the idiot stare of a mindless countenance,—the eye is open and it gazes, but, alas! where is the lustre of expression?

The subjoined rule for the REGULATION OF PRACTICE HOURS, though of course subject to the fate of its whole race, viz., to be fraught with exceptions, which the position of circumstances can in some cases alone determine, will nevertheless offer a table, upon the model of which others may be arranged. Its grand purport is to let the student know *when* her practice has sufficed, and in *what* it is to consist; to fill up the vacuum of uncertainty left by the teacher, who advises as much practice as possible, or who only grants a limitation, provided she practise properly.

No specified rule being given, however, in either case, the task is performed with the natural reluctance attending an endless undertaking. And as a traveller pursues his journey with increased energy when his destined goal is in view, so does a youthful mind work with double animation, when it anticipates a landmark to its exertions.

For the first year, it is advisable that the *practice* of a juvenile pupil should be SUPERINTENDED by her governess, or by some one acquainted with the elements of music. And here I may be suffered to give a word of caution respecting an error, in which junior governesses and amateur teachers are very apt to indulge, and by which all the good effects of a carefully read lesson are counteracted in a manner most prejudicial to the ultimate advancement of the pupil. I allude to a habit of *telling* the child the *names of the notes* she is to play, and in many cases actually placing her fingers on the

notes she is to strike. Such assistance is at all times better dispensed with.

I would infinitely prefer that the youngest of my pupils should practise entirely alone, rather than that they should fall into the hands of such mistaken guides.

For the second and third years, assistance in practising should be but partially given, and gradually withdrawn, so as to entirely terminate with the third year. If constantly guided, a pupil will never proceed with confidence alone, added to which, the fact of always having some one *to think for her* will preclude the necessity of her thinking for herself,—a habit that cannot be recommended too early in the prosecution of every study and pursuit.

Model of a Scale of Practice,

A regular adherence to which, will, without fatigue and without injustice to other studies, constitute a

BRILLIANT PIANISTE.

FIRST YEAR.

Kalkbrenner's or Herz's Method, commencing with the Exercises of five notes, to be studied daily ..... } half an hour.

Cramer's Instruction Book ..... one hour.

This early stage of study involves one of the most important features in the whole series. It is now that the TOUCH is formed by the daily practice of the five notes from C. to G. Nor must this be considered as a mere exercise productive of no other result than certain degrees of rapidity: on the contrary, it is intended to produce a perfect degree of equality and freedom in the mechanism of the fingers.

To effect this object great care must be taken that *no two fingers* remain on the keys at the same time. After the first note is played, as soon as every succeeding finger touches the key, the one last used should rise up with an easy elastic movement.

Perfect equality of touch being thus attained, the next difficulty to overcome is the passing of the thumb under the fingers, and of the fingers over the thumb; without an inequality of tone, or any apparent movement of the hand.

SECOND YEAR.

Kalkbrenner's or Herz's Method, including the Classification of Scales	three quarters of an hour.
Cramer's Sequel to the Instruction Book	three quarters of an hour.

The finger exercises should now include, for daily practice, that section in which one or two notes are sustained whilst others are in motion.

During the first and second year, some *very easy* duets should be introduced for drawing-room practice, by way of encouragement to the children and gratification to the parents. Some by Clarke, Keller, &c., are very suitable for the first year, particularly where the hands are small; some by Czerny, Burgmüller and Hünten may be selected for the second year, but in the choice of music for small hands, considerable judgment must be exercised, as, beyond a certain grasp, the little hand can neither retain its position, nor perform the passage successfully.

THIRD YEAR.

Daily Practice to commence with Exercises and Scales ..... } half an hour.

Bertini's Studies ..... half an hour.

Piece for Practice ..... one hour.

The finger exercises should now include that section in which the practice of the shake is prepared, whilst the other three notes are sustained.

The object of this exercise is to render every finger *equally flexible*, by which means alone a brilliant shake can be produced. The fingers, when subsequently released from the sustained notes will be found to have acquired extraordinary strength and freedom.

Each hand should be studied separately, in order that any weakness which may exist in one hand may not be disguised from observation by the greater strength of the other.

Works in the Classical School of Dussek and Mozart should now be introduced; and some lighter pieces for recreative practice may be selected from the numerous pleasing compositions of Burgmüller and Hünten.

FOURTH YEAR.

Finger Exercises and Scales ..... half an hour.
Bertini's Studies ..... half an hour.
Piece for Practice ..... one hour.

The chromatic scale will long ere this have been practised with the other scales, but it should now occupy the particular attention of the pupil.

Professors are divided in their opinion as to whether the first or the second finger should be placed on the black keys —the majority, particularly of the new school, are in favour of the latter. I think it advisable, however, that both should be practised, as in *leggiero* passages the first finger is certainly preferable, whereas in strongly marked and in *Crescendo* chromatics, the second finger having more power, claims a decided preference. Thus each being desirable for particular passages, they should have an equal share of attention.

At this period of study, some of Beethoven's Sonatas, together with a selection from Weber's compositions, including his "Invitation to the Valse" and his several variazioni, will be of much practical utility.

FIFTH YEAR.

Finger Exercises and Scales ..... half an hour.
Cramer's Studies ..... half an hour.
Piece for Practice ..... one hour.

Major and Minor scales in thirds, sixths and tenths, which will hitherto have been but partially, practised, should now be made the objects of daily and regular study.

The fingering of the scales being well understood, the attention must be directed to the *clear* and *simultaneous ensemble* of each hand, so that every note may be clearly defined and struck with perfect regularity. Without the strictest attention to this point, the practice of the scales in thirds, sixths, and tenths is idle and useless.

Compositions in the School of Herz, Czerny, Döhler and Schulhoff should now be practised for lightness and brilliancy of finger. A suggestion previously offered may now be repeated, viz., that the studies and exercises should contain every new difficulty; there to be overcome, before it is introduced in the *Morceau de Salon*.

SIXTH YEAR.

Finger Exercise and Scales ..... half an hour.
Moscheles' Studies, 1st volume ..... half an hour.
Piece for Practice ..... one hour.

The Major and Minor scales in every variety of form must now be continued; and the pupil would derive great advantage from uniting with their practice the study of each key in an arpeggio form.

Modern music abounds in such passages; and when practised in every scale and in the three different inversions of the chord, it forms an exercise which is truly valuable, facilitating, in a considerable degree, the acquirement of a neat execution of the compositions now and henceforth to be introduced.

Compositions by Moscheles, Goria, Schulhoff and Rosellen, with some of Beethoven's Sonatas may now be studied.

SEVENTH YEAR.

Finger Exercises and Scales..... half an hour.
Kalkbrenner's Studies ..... half an hour.
Piece for Practice ..... one hour.

At this period of study, and as preparatory to the easy execution of Thalberg's splendid compositions, every major and minor scale should be practised as an octave exercise until it can be played with brilliant rapidity. Great care must be taken that the octaves are not played with a stiff wrist, or instead of brilliancy, heaviness and monotony of style will be the result. Every shade of intensity, *crescendo*, *diminuendo*, *pianissimo*, *fortissimo*, &c., should accompany this octave exercise. Suffer the wrist to be loose and unrestrained and the tone may be varied according to the will of the performer.

Thalberg's compositions commencing with his "*Andante*," "*Straniera*" and "*Airs Russes*" should now be introduced.

EIGHTH YEAR.

Finger Exercises and Scales ..... half an hour.
Döhler's Studies .... half an hour.
Piece for Practice ..... one hour.
Compositions of Thalberg and Mendelssohn.

In addition to the major and minor scales in their various forms, the pupil would now derive much advantage if she were, each day, to practise a few keys, major and minor, in thirds and sixths:—that is, as an exercise on double notes.

In practising Döhler's studies, the one introducing the shake must be very carefully performed; and it will be found to be a study of singular beauty. The combined sounds of the tema and the accented note of the shake must always be clearly articulated, or not only is the object for which the exercise is written destroyed, but the *ensemble* effect of air and shake, in imitation of the flute and voice, is destroyed likewise. If a flute player were to accompany an air, it must be remembered that he would not pause in the shake every time the notes of the melody were sounded.

NINTH YEAR.

Finger Exercises and Scales ..... half an hour.
Moscheles' Characteristic Studies ..... half an hour.
Piece for Study ..... one hour.
Concertos by Weber, Mendelssohn and Hummel.

The above-mentioned works generally rank as the highest class of Piano-Forte compositions; but as the effective performance of concertos requires the aid of orchestral accompaniments, some pieces more available for drawing-room playing would be of greater use to an amateur performer.

A selection from the most celebrated fantasias of her favourite authors, including those compositions which may appear best adapted to the now developed style of the pupil—whether it be the *sostenuto* or the *leggiero*—the brilliant or the grave—should now be offered; and during this last year of musical study I would particularly advise that, as far as possible, the pupil herself should have a voice in the selection of her pieces.

The array of studies here presented may seem an alarming perspective, until reference be made to any collection of music, resulting from a nine years' course of instruction, and the comparison will then leave a considerable balance in my favour, for pleasing pieces to be introduced *ad libitum.*

And, as the first idea of all method consists in a progressive transition from one step to another, the pursuance of a classified series of such progressions will, it is presumed, tend to a satisfactory termination of those years of study, which are too frequently passed away in the mere frivolity of playing pretty and popular pieces.

An hour may be taken twice a week for the repetition of pieces already learnt; and this deduction from the regular practice will be counterbalanced by the two hours' lesson received during the week.

An encouraging system of drawing-room prac-

tice, too, in which only those pieces which are perfect can be introduced, will assist more in *keeping up* the knowledge of them, than their occasional repetition in the hours of study.

In particularising certain authors, it has not been my intention to imply that theirs are the sole studies capable of perfecting a student; there are many others equally useful. Czerny, Herz, Litolf, Thalberg, Chopin, Rosenhain, Rosellen, Goria, &c., have all contributed exquisite melodies and choice mechanical passages to this species of composition; but I consider those named in my scale better calculated for a regular and progressive course of instruction, and the last named more likely to be taken up at the option of the player, after the term of initiatory practice has been gone through. For no student of music, even the most diligent, need ever fear having to echo the words of the Macedonian hero, who, at every fresh accession to his father's

territories, renewed his apprehensions that there would be nothing left him to conquer.

It may not be irrelevant here to make mention of a consecutive SERIES OF EXERCISES, of great practical utility to all students, but which are of the most valuable assistance to those semi-adult beginners, who, having commenced the study too late (or perhaps not wishing) to cultivate all the mechanical minutiæ of the science, are anxious to acquire in the least possible time a flexible, brilliant, and expressive finger. The exercises I allude to are those of Czerny, entitled, Exercises on Scales, on Double Notes, on the Shake, and on Expression, *sur la Velocité, et sur les Ornemens.* Being formed upon the simplest harmony, the want of deep theoretical knowledge offers no impediment to their being quickly read, and producing considerable facility of execution.

An EASY AND GRACEFUL ATTITUDE whilst sitting at the piano-forte cannot be too earnestly recommended. By many, this very great desideratum is altogether neglected; or, what is worse, there are some who, instead of endeavouring to acquire a quiet lady-like ease of carriage, and an elegant movement of the hands, positively *study* a distorted attitude. They fancy they assume an *artistic* style by shrugging their shoulders, rolling from side to side, and practising every kind of absurd motion. But they may rest assured, that far from gaining admiration, such an exaggerated manner only excites ridicule. The good playing is forgotten, whilst the postures are recollected; and thus the gratification which ought to be imparted to the ear is lost in feelings of regret and ridicule at such unseemly distortions. It should be recollected that, "Gracefulness always indicates an amiable mental endowment, it depicts mind upon the features,

embodies it in the carriage and attitudes, and pleases at the very time that it commands."

In my scale of practice, it will be seen that I attach much importance to the FINGER EXERCISES, an importance I am justified in expressing, when I state that they are adopted by nearly every continental pianist, even in the zenith of his popularity, for the enforcement and preservation of a just equilibrium of finger.

Uninfluenced by the arm or wrist, the muscular power of the finger alone is brought into action, a daily augmentation of strength is acquired, and a true position of the hand secured, before it traverses the octave range of the instrument.

It is truly lamentable to see some young people struggling to get through a piece; not only are the bones of their poor little wrists, arms, and shoulders aching from the false effort, while their distended veins testify the exertion, but the very

sinews of their neck are writhed and stiffened into actual pain.

To a teacher's observation, such instances are not unfrequent; and though the difficulty of counteracting preacquired distortions is one of the most unenviable duties of the profession, experience enables me to affirm that the false habits of years *may* be surmounted by the persevering application of the finger exercises.

In a word, their utility to the pianiste corresponds with the battemens of the dancer, the solfeggio of the singer, or the verbs of the linguist; they *can* be dispensed with, but common reason will dictate the value of their adoption.

A keen observer of the human mind has said, "There are two sorts of understanding which prevent a man from ever becoming considerable; the one is a lazy, and the other a frivolous mind. The lazy mind will not take the trouble of searching to the

bottom of anything; but, discouraged by the slightest difficulty, stops short and contents itself with easy and superficial knowledge, rather than submit to a small degree of trouble."

This will apply to the musical student who, disdaining theory, aims at a surface without a foundation.

The importance of the SCALES is too generally admitted to require further comment. The best method of going through them is as follows:—

First, with each hand separately, and struck with a light staccato touch, until every note ring with the same consistency; then let each hand assume its part in the same piano staccato tone, until the vibration produced by right and left hand be simultaneous; the crescendo and diminuendo may then be introduced, and the occasional exchange of the staccato for the legato touch, will give considerable colouring to this usually uninter-

esting episode. When all these shades and this simultaneous rush of notes become habitual to the student, she may make a fresh exercise, by going through each scale, major and minor, as follows:—

First, ascend and descend one octave, commencing at the two lowest; then two, then three, then four, and so on, according to the extent of the piano-forte, concluding by a gradual return to the one octave.

This is an excellent way to prepare the hand for the neat execution of running passages, in whatever part of the instrument they may occur. The scales in thirds, sixths, and tenths, major and minor, should be played with the tone constantly varied, sometimes modulating the touch to pianissimo, at others fortissimo, whilst the blending of the two, by a gradual crescendo, forms the most beautiful of the scale variations.

In PRACTISING THE STUDIES AND PIECES, the

first thing to be ascertained from the teacher is, the correct fingering; that being indicated, a select portion will be taken for the week's study. But, as in every piece and in every study, there are some passages of much greater difficulty than others, these divisions should be first selected for left hand, right hand, inverted, extended, and every form of persevering practice; for, unless their difficulty be subdued and brought, by increased practice, to a level with the rest of the piece, one of two contingencies must occur—either that the composition will always be unevenly played, or that it will take an amazing increase of time to continue practising a whole, when a part only is in error. After a piece is once thus shorn of its difficulties, the *meaning* of the author must be studiously inquired into, for every composition has its own peculiar character; and to a practised reader, every favourite passage of the author is discernible.

I trust it will be apparent, from the foregoing remarks, that my view of musical instruction is, that while it occupies a secondary position among the great purposes of education, its study should be so fundamentally and progressively regulated by a daily perusal of standard authors, that at the expiration of those years commonly set apart for close application, the student should no more require assistance in deciphering a new piece of music, than she would in rendering a French translation. To heighten and to retain a good style, or to follow the revolutions of a Thalberg or a Liszt, subsequent lessons will occasionally be required; but that which is termed the drudgery of the art should now cease, and the consequent effects of a rational system be displayed in the unlaborious mastery of all that is undertaken. But, on the contrary, how often do we find, that at the very period when a finished style is sought to be obtained, and, after eight or nine years'

instructions, the pupil might well be supposed *ready* for such finishing lessons, the expensive professor is called in, and a series of guinea lessons commenced.

The instructions *required*, however, are soon discovered to be those which should have been preliminary, such as the position for the hand, the manner of producing tone,—in many instances time,—the correct fingering of the scales, a due observance of rests, and a proper regard for the bass notes. All these should have come under the class of *early lessons*, had judicious instruction been bestowed; and it may well be imagined that, after a bad system has been allowed, for so many years, to form itself into a defective habit, the finishing lessons (from which so much is expected) produce a very slow and unsatisfactory result. Most parents and teachers will concur in my opinion that the extraordinary length of time, considered necessary to be devoted

to music, is entirely owing to neglected or badly regulated *early* initiatory lessons; and that if as much importance were attached to the commencement of the art, as is generally conceded to the finishing stroke, much valuable time, considerable expense, and great trouble would be saved, added to which the pupil would be from first to last a graceful, elegant, and *finished performer*—a term which may be as appropriately applied to young children as to advanced students. The pieces may differ in their degrees of difficulty; but the child's simple tema may be characterised by all the *finish* that is generally imagined to belong exclusively to the brilliant fantasia.

In a very interesting detail of the abuse of female education, owning for its author (I think) no less a writer than Dr. James Johnson, young ladies employed in the sedentary occupation of striving, for many hours together, to acquire elabo-

rate execution on the piano-forte, are compared to the poor factory girls, whose necessitous imprisonment is scarcely more to be deplored. The complete exhaustion of the mental faculties and the feeble constitution, engendered by such habits, would indeed render fine piano-forte playing a bane to female education, did not countless examples of the success attending moderate application attest the fallacy and absurdity of an extreme so injurious.

A frequent ATTENDANCE AT CONCERTS and other musical re-unions presents a wide arena for improvement in taste, where the mellifluous warbling of the gifted cantatrice, and the new-born style of instrumental music, may be heard in full perfection.

I may here observe a prevalence of opinion, which ever gains currency respecting the compositions of the latest artist who visits this country as a performer.

"Nobody can play Thalberg's music *but* Thalberg," is the universal echo of a concert room, where the attempt has been made (and to the unprejudiced ear achieved) by one of our most eminent practitioners. The same remark formerly attended the performance of Herz's music; and the self-same oracles, who, while they descanted on its abuse in other hands, made it their own high road to eminence, now deem it sufficiently easy for the recreative practice of an amateur.

That the compositions of Thalberg are perfection, when emanating from the master finger, nobody will deny; but were they incapable of attainment by other professors, as works of art, they would be valueless and ephemeral "as the poor player, that struts and frets his hour upon the stage, and then is heard no more."

Upon analysing instrumental compositions, the practical peculiarities of the author are ever promi-

nent: but who is deterred from attempting the music of Cramer, because *he alone* could play it with the undisturbed smoothness of a polished surface, or from emulating the dexterity of Kalkbrenner, because his dazzling octaves did once so far outshine his compeers, that against the mass who strove he was "Hyperion to a satyr?"

Döhler, again, so excels in the shake, that it would be difficult to name a rival in the perfection with which he introduces it. And as it is natural that writers who play their own arrangements, should fit them for the physical peculiarities of their hand, or for that class of mechanical difficulties to which they have given the most lengthened study—hence arises the perfection of their performances.

In the country where ancient philosophy divided itself into schools and sects, and where wisdom was almost wafted with the wind, musical and mental

education were so entwined, that the communion of both seemed essential for the existence of either.

Nor does it occupy a less important position in the moral training of our own enlightened isle, where music is the cherished pursuit of every daughter of noble or gentle birth—where the grand universities of aristocratic sway award titles and distinctions to its professors,—where institutions, endowed by regal and princely munificence, shield from the dread of poverty the musician and those who are his—and where England's banner floats with the symbol of a country, hallowed by the recollection of the minstrel race, and—glittering with the golden strings of Erin's harp—proclaims our union with the land of pathetic melody.

The music of England is rich in historical reminiscence, and its most accomplished rulers have been votaries to the Euterpean muse.

Our first monarch, whom memory honors with

the epithet Great, was so perfect a bard, that disguised as a minstrel, he braved an entrance into the hostile camp. His true assumption of the character awakened no suspicion, and the monarch owed to the *minstrel*, his subsequent victory over and expulsion of the Danes.

The same page, also, that records the pleasing trait of the wandering Troubadour, who sought the castle which imprisoned brave Cœur de Lion, tells also of the warrior monarch's *skill*—to make his harp echo the melodious greeting.

But music chronicles a mournful tale in the unblest career of the beauteous Queen of Scots, when it points to the name of David Rizzio ! !

" The man that hath no music in himself,
Nor is not mov'd with concord of sweet sounds,
Is fit for treasons, stratagems, and spoils;
The motions of his spirit are dull as night,
And his affections dark as Erebus;
Let no such man be trusted." SHAKESPEARE.

The most remarkable record of music placed in a revolting form, is that of Nero, who is represented seated on the summit of a tower playing his harp when Rome was burning; but Nero was one of the Roman monsters, and perverted the most sacred objects to the basest of purposes.

The poet tells us that Orpheus charmed rocks, woods, and fountains with his lute,—symbolical of the power music possesses over mankind generally, the citizen, the peasant, and the mariner.

The influence of NATIONAL MUSIC over the most uncultivated minds, has been often quoted; and uncongenial as is the sound to the refined ears of Southern climes, the wonders wrought by the bag-pipe of Caledonia have sometimes rivalled mythic legends.

The Ranz des Vaches, too, has so powerful an influence over the Swiss, and kindles in them such

a yearning for their native country, that in the Swiss regiments employed in the French service, it was forbidden to be played under pain of death.

And, among our own compatriots, who has not experienced the thrilling sensation produced by the sound of England's National Anthem, which, vibrating to the heart's inmost recesses, awakens every feeling of love and loyalty ?

But it is when our loved Queen is publicly welcomed by the audience of a theatre, that our National Anthem is heard in its most sublime effect ; a whole choir of human voices cheering with one accord the magnificent chorus, as, with every aid of artistic skill, with every feeling of enthusiasm and deep love, it bursts into the earnest prayer " God Save the Queen."

There are few in such an audience whose eyes are not suffused with tears, as those four magical words, (enough to save a kingdom), are felt and echoed.

Of all cultivators of the fine arts, though, perhaps, the musical performer occupies the briefest space in the annals of fame—for the power of the wand dies with the magician—the empire of its transient reign is boundless. Every passion in human nature is under its sway;—every sentiment of love, hatred, joy, or grief, is alike attracted by its spell. At the impulse of the musician, the drooping countenance re-animates, and smiles in pleasurable participation. Invert the strain; the mind is saddened—it knows not why—but the chords of sensibility respond to the melancholy outpourings of the artist, and tears of intellectual refinement pay their delicious homage.

"Oh! magic spell, that rulest o'er the hearts
Of old and young—of ignorant and wise—
Spirit that liest hidden in the chords,
From which no winged form is seen to rise—

Whence art thou? Wherefore canst thou sooth or rouse,
Enchant to rapture or subdue to grief!
Whence the faint pining for vague melodies,
To give the sad and burdened soul relief.

The old man heareth suddenly by chance
Some air familiar in his vanished years—
Dim falls the shadow 'neath his drooping lids,
And all his melting soul dissolves in tears!

The Switzer serving in a foreign land,
Under the milder glow of southern skies—
The mountain music of his childhood hears,
And straightway sickens, pines away, and dies.

Quick grows the beating of a lover's heart—
A woman's pulse sinks fainting in the throng;
The one has heard a ballad that he knows—
The other listens to a cradle song!

The one beholds a visionary face
Uplifted to his own for loving praise—
The other sees a little curly head,
Low buried, long ago, in hopeful days.

And many a heart, though firmly nerved to bear,
Will open to that key of magic sound,
When tones that never more can thrill with life.
Come with pale ghosts of memory crowding round.

Then, while the unknown echoes wonder by,
Which strangers hear not in our own sad breast
We look on things around with vacant eye,
Dreaming of those who dwell in silent rest."

Without questioning the doctrine of Pythagoras, when he asserted that music was constantly issuing from the heavenly bodies, but that its continuity prevented our hearing it—the beautiful moral of an English poet, that "all nature is harmony," must present its own truth to the ear of susceptibility.

Whether we listen to the fairy hum of the winged insect tribe, or to the perfect cadence of the gifted singing bird!—are our ears soothed by the silvery trickling of a wandering rivulet, or startled at the rushing waves of the rising tide!—do we listen to the voices of ethereal converse, as the zephyrs whisper their dulcet strains through the rich foliage of a happy season! or do we shudder at the searching autumnal blast, when it traverses and scatters those yellow emblems of man's mortality!—mental ascendance is the same; and in proportion as we are enabled to appreciate this ever revolving harmony of nature, our contemplation is more and

more awakened to the sublime wisdom of an *All Creative Power.*

Music, as an accomplishment, holds imperial rank; it is a study in which even Kings, Queens, and Princes feel proud when they can sufficiently excel to vie with Professors of the Art. Unselfish in its nature, it produces delight and admiration wherever it is exercised; and "as it is the only symbol —the only language—that can fraternize all men at one and the same instant," no wonder that musical talent is a sufficient passport to secure a welcome in any society!

And how charming a companion is music in our solitary hours! How ever ready to harmonise with each varied feeling of our nature—to sooth us in sorrow, to rouse us in sadness, to enliven us in the dull moments of seclusion, to inspire us with energy, and even to raise our aspirations; for in the sub-

limity of sacred song—the magnificent Hallelujah—are we not reminded that music is the perpetual enjoyment of the Heavenly host?

Without ascribing to it the miraculous powers of the ancients, who believed its influence could dispel derangements of intellect, fevers, plagues, &c., &c., its assistance in removing ungentle behaviour and discordant tempers may be successfully marked.

A young lady, whose temper was more at fault than her disposition, was very fond of indulging in these occasional ebullitions of unamiability; and, as she had passed the Rubicon of infantine reproof, the following means were adopted for her correction :—

At the full height of this temporary insanity, her governess, apparently unconscious of her humour, would request the favour of her playing "Tutto è sciolto," or some similarly pathetic composition; and, by the time this had been once or

twice repeated, serenity again shone on her countenance. Aware of this successful mode of correction, she frequently confesses that, when she finds perversity has taken possession of her, although her right reason clamours through the voice of conscience, its appeal is less powerful than the soothing tones of her piano-forte, to which, as Milton expresses it, she has recourse "*to put her soul in tune.*" We read in scripture that David employed his harp to remove the mental derangement of Saul. May we not sometimes trace a most perfect analogy between aberration of intellect and aberration of temper?

Shakespeare designates as "an excellent thing in woman," the possession of a soft sweet voice; and as this requires for its perfection a well modulated intonation, music may be considered the passport to expressive eloquence. The ear, too, that is

accustomed to receive the impressions of musical sounds, acquires with astonishing facility the idiom and accent of a foreign language; and it need scarcely be said, that early education must have been lamentably neglected, when an accomplished musician is disgraced by orthographical deficiency.

The dignified deportment—the graceful bearing and the finished step, whether in dancing or walking — are alike component elements of the musical art; whilst the refinement imparted to the mind, and the boundless gratification afforded by the accomplishment itself, render it worthy the high and distinguished position society awards to its favoured members.

The three principal instruments which the sanction of custom allots to female performers are, the PIANO-FORTE, HARP, and GUITAR,—the ORGAN being but a higher extension of Piano-forte study.

Of these, the GUITAR generally ranks as the minor instrument, although the splendid writings of Carulli, Sor, Guiliani, &c., prove that it contains every facility for the most perfect harmonies and modulations. Still a certain deficiency in tone and power (when compared with the other two instruments) renders it scarcely worth the application and trouble absolutely necessary to overcome the very great difficulties, which must be surmounted before the Guitar can be made an effective medium, for the correct representation of scientific music.

The great beauty of the Guitar is displayed when it is used as an accompaniment to a soft sweet voice; and if, in the symphonies, some of the charming effects peculiar to the instrument, such as the harmonics, tambour and the different variety of bolero beats, are gracefully introduced, the Guitar may justly be pronounced the most fascinating of all instruments. To attain this *elegant* branch of

Guitar-playing is, however, so very easy, that although it may *accompany*, it should never be allowed to *supersede* the study of the Harp or Piano-Forte.

To invalid ladies, and even delicate children, the Guitar presents many attractions; for, independent of its sweet and gentle tones which can never fatigue or distress the ear, it may, unlike every other instrument, be played in a reclining position, and thus be practised whilst the pupil is unable to leave the sofa or boudoir.

Indeed, paradoxical as it may appear, some of the best amateur Guitar-players I have ever listened to, have been confirmed invalids.

Its extreme ease of portability, likewise, must always render it a popular favourite, for where other instruments are excluded, the Guitar ever finds a welcome; and on such occasions as gipsy-parties, yatching or boating excursions,—a temporary sojourn

to the lawn or arbour, and indeed for any *réunion al fresco*, the Guitar is the never-failing instrument of joy and gladness.

Should circumstances or inclination render it desirable that the Guitar should be studied as a principal instrument, the very best method that can be procured is that of Carulli; but should it be taken up as a recreation, and the *elegant* rather than the *scientific* style be desired, there are many smaller works upon the subject, the study of which would be equally advantageous.

The first thing to be acquired is the correct manner of holding the Guitar, as a bad habit once formed in this respect is one of the most irremediable of faults. Upon the manner in which the left hand is made to support the neck of the instrument, all the subsequent ease or difficulty of Guitar-playing depends. Too much care, therefore, cannot be bestowed upon the first lesson.

In commencing the study of the Guitar, the position of the left-hand being more difficult, requires careful attention. The left elbow should be raised from the side, and gracefully rounded; the thumb should rest (out of sight) *under* the neck of the Guitar, forming a pivot upon which to regulate the movement of the hand, which, being further aided by the throwing forward of the wrist, will then have a perfect and unrestrained command of the frets.

Many ladies abandon the study of the Guitar, under the impression that their hands are too small to reach the frets, when the actual impediment arises from the cramped position of their left arm, thumb, and wrist, which utterly prevents the necessary freedom and extension of the hand.

A correct manner of supporting the Guitar with the left hand being once acquired, the next important study is the proper rounding of the fingers

from the first joint in one exact and uniform position, until they can strike in a firm and decided manner, like little hammers upon the strings. A certain invisible pressure, known only to Guitar-players, should likewise be taught and practised, so that fulness of tone and expression may be introduced in the earliest lessons.

A good position of the right-hand is much easier to attain than that of the left: it can quickly be shown, but can scarcely be described, beyond saying that it should be easy, graceful, and natural.

The proper movement of the fingers is to strike down upon the strings, carefully avoiding any kind of sudden jerk,—a very unpleasant effect, sometimes produced by a habit of striking the string upwards with the nail or end of the finger.

Nor should the choice of the instrument upon which the fingers are to be first exercised be less considered. Can it be wondered at, that many

pupils form a distaste and even a dislike for the Guitar when the one upon which they are doomed to practise is of a harsh dull wiry tone, and from which even the professor shrinks to attempt anything like a satisfactory performance?

The Guitar first placed in the hands of a pupil should be the one intended for her *future* as well as her *present* use. It should be carefully adapted to the peculiar size and formation of the hand and *capable* of producing the clear and brilliant tone, the delicate yet powerful expression which she has been taught to consider of the first importance.

Before introducing my observations upon the Harp, I may here offer a suggestion applicable both to Harp and Guitar-players,—never to neglect the immediate removal of a string when it is worn and incapable of producing a clear and vibratory sound. How often are instruments condemned and players

unheeded, merely through this neglect! And let it not be considered sufficient time to change the strings, when called upon to play before company; for then there is every chance that the instrument will be out of tune, as all Roman strings continue to stretch for some short period after they have been put on, and require to be drawn up many times before they will remain at the proper pitch. Thus, to avoid the most distressing of faults both to the listener and performer, that of "playing out of tune," never let it be considered too much trouble to keep the Harp and Guitar well and evenly strung.

The HARP as an instrument, is perhaps, the one of all others upon which the fewest performers are found to excel, and yet when we consider the innumerable and splendid compositions of Bochsa and Labarre, it does appear surprising that they should fail to arouse the emulation of every

true lover of the most eloquent music that can be discoursed.

The reason is obvious, most persons are of opinion that the Harp cannot be practised before the figure is formed, without producing deformity; hence it is very natural that parents should forbid the early introduction of a study involving such dreaded results.

Such an impression is erroneous. Let the *position* be good—let the pupil be well seated from the commencement of her lessons—let her practice never extend beyond *half-an-hour at one sitting;* and, from extensive experience and much observation, I can safely promise the most anxious parent that not the slightest injurious effect will be produced upon the growing figure. The danger proceeds from the reverse of these rules; viz., from careless teaching, bad positions, and an application too lengthened.

The instrument, too, should be of a size proportioned to the figure of the performer. It would be very unwise to suffer a child to practise upon a full-sized harp; nor would it be less so for very delicate adult pupils to use those of the new style termed "Gothic;" for, containing as they do so much additional weight, the fatigue attending their support must necessarily be very great.

But if proper judgment be exercised in the selection of a suitable instrument, the study of the Harp, pursued with moderate application, and a good position—by which I mean that the weight be not allowed to press upon the shoulder,—may be rendered as safe and untiring as that of the Piano. The feet as well the fingers take rather an active part in Harp playing, for instead of the black keys of the Piano-forte, the flats and sharps on the Harp are represented by the pedals, of which there are seven. Thus, although at the com-

mencement of a piece the pedals are fixed for the key required, every *accidental* sharp, flat, or natural, must be produced by a movement of the foot.

The Harp is an instrument capable of such magnificent effect, so soothing and appealing in its tones, so queen-like in its appearance, and investing with so much dignity and interest those who can awaken its chords of thrilling tenderness, that anything calculated to facilitate the cultivation of its study, must ever be a matter of congratulation in a country where music is so generally appreciated.

In a family consisting of two or more daughters, what can be more enchanting or more delightful than the combined exertion of musical talent for the amusement of the domestic circle. And independent of the delicious concord of tones which appeal directly to the heart, in what position can two sisters be placed more in accordance with

elegant effect and graceful appearance, than when seated side by side at their Harp and Piano-forte.

Such family scenes possess a peculiar charm, which is not merely of musical but also of mental import; for in cultivating an accomplishment calculated to impart happiness and amusement to a home circle, are we not realizing one of the proudest traits of our national character, by enhancing in our own immediate sphere an Englishman's love for his fireside!

The PIANO-FORTE has been pronounced the favourite instrument of modern Europe; it certainly may be considered the Lares and Penates of modern society; for from the palace to the cottage it is universally cherished with an affectionate fondness worthy of its intrinsic charm.

The Piano-forte is indeed a noble instrument, capable of "discoursing the most eloquent music,"

from the sweetest and simplest melody to the full dramatic effect of the richest orchestral compositions.

Thus, for the study of harmony and composition, the Piano-forte may be considered a necessary auxiliary, being of all instruments the one best capable of giving effect to the most complicated modulations. Another sterling advantage which it possesses, is, that of remaining in tune, consequently it is always ready for use without the delay and inconvenience of stringing and tuning. It is very certain, too, that the Piano-forte is the only instrument which can be practised for several consecutive hours, without producing any painful sensation of fatigue.

Either as an accompaniment to the voice, or as a faithful representation of the rich effects of a full orchestra, it is equally available: and when exercised in the swelling chords of sacred harmony, the Piano-forte owns no rival, but in the monarch of instru-

mental sublimity—the magnificent, the transcendent organ, of which Montgomery has so beautifully said—

> "Ear, eye and heart confess the awful spell,
> While soul and being, with the magic, swell,
> And as the spiral echoes upward wind,
> Die off—and *scarcely leave the man behind.*"

Addenda.

REVIEWS

CONSEQUENT UPON A

GRAND MORNING CONCERT

GIVEN BY

MISS GEARY,

AND

MISS ELIZABETH GEARY.

AT WILLIS'S GREAT CONCERT ROOM, KING STREET, ST. JAMES'S,

Under the Distinguished Patronage of

HER GRACE THE DUCHESS OF NORFOLK
HER GRACE THE DUCHESS OF HAMILTON.
HER GRACE THE DUCHESS OF BUCCLEUGH.
HER GRACE THE DUCHESS OF MONTROSE.
THE RIGHT HON. THE COUNTESS CADOGAN.
THE RIGHT HON. THE COUNTESS OF SANDWICH.
THE RIGHT HON. THE COUNTESS OF CAWDOR.
THE RIGHT HON. THE VISCOUNTESS PALMERSTON.
THE RIGHT HON. THE LADY PETRE.
THE RIGHT HON. THE LADY LUCY ELEANOR LOWTHER.
THE LADY WORSLEY HOLMES.
THE HON. MRS. DYCE SOMBRE.

"The Misses Geary's Concert.—This concert took place yesterday morning at Willis's Rooms, which were filled on this occasion with a very numerous and fashionable audience. The elder of these young ladies, who is a pianiste of no inferior capacity, played a duo concertante with Mr. Blagrove, in which she by no means allowed herself to be eclipsed by that violinist. In a fantasia by Döhler—a composition of great difficulty—she displayed a brilliant execution, and a degree of energy which we have seldom seen in performers of her sex."—*Times.*

"Willis's Rooms.—The concert of Miss Geary and Miss E. Geary took place yesterday morning, at these rooms. The former is a pianiste of considerable merit, and played on this occasion Döhler's fantasia, with variations, from themes of the Anna Bolena. She also joined Mr. Blagrove in the duo concertante of de Beriot and Benedict."—*Morning Herald.*

"Miss Geary and Miss Elizabeth Geary gave a concert on Monday, at Willis's Rooms, King-street, St. James's, which were filled on the occasion. The former young lady is a pianiste of considerable merit, and played Döhler's fantasia, with variations, from themes of the Anna Bolena, and the duo concertante of De Deriot and Benedict, with Blagrove, with such grace and ease, as to draw forth the approbation of the whole company."—*Observer.*

"The concert given by the Misses Geary, at Willis's Rooms, on Monday morning, was one of the most numerously and fashionably attended of the season, and went off with great éclât. The principal feature, was the piano-forte performance of Miss Geary; which, for rapidity, brilliancy, fulness of tone, and sustained effect, deserves unqualified eulogium. The theme and variations, from Anna Bolena (Döhler), was most beautifully executed."—*Court Journal.*

"Miss Geary and Miss Elizabeth Geary's Concert.—A numerous company honoured these talented young ladies by their presence at Willis's Rooms, on Monday afternoon, including many of the fashionable world. Miss Geary is a brilliant pianiste, who makes light of the modern difficulties set down for the instrument: her performance of Döhler's Anna Bolena fantasia was achieved without apparent effort, and won considerable applause."—*Musical World.*

"Willis's Rooms, St. James's.—The Misses Geary's grand morning concert, on Monday, was fully and fashionably attended. The programme was well selected, and many of our leading *artistes* appeared on the occasion. The well-known "Duo Concertante," on themes from "La Somnambula," was charmingly performed by Miss Geary and Mr. Blagrove; there was a unity of effect, which was the more welcome, as we too frequently observe one artiste straining to play down the other."—*Era.*

"The Misses Geary's concert took place on the morning of Monday last, at Willis's Rooms. The elder of these young ladies displayed an extraordinary degree of execution upon the piano-forte, such as we have seldom before met with."—*Argus.*

REVIEWS CONSEQUENT UPON HER OTHER PUBLIC PERFORMANCES:—

"The most interesting feature of the evening was the appearance, between the parts of the oratorio, of Miss Geary, who played on the piano Thalberg's celebrated and difficult fantasia on themes from Mosé in Egitto. The task she had set herself was a formidable one, but she played with a great deal of power, a firmness of touch, a command of her instrument, and a facility of execution, that called forth loud applause as she retired from the stage."—*Times.*

"Between the parts of the oratorio, Thalberg's fantasia from 'Moses in Egypt,' was performed on the piano-forte by Miss Geary, in so brilliant and effective a style as to carry away the entire applause of the evening."—*Era.*

"Miss Geary performed on the piano-forte; she gave a fantasia of Thalberg's with great taste, and was deservedly applauded."—*Age.*

" Between the acts, Miss Geary, a young lady of great promise, and whose promise is already borne out by her performance, executed one of Thalberg's extraordinary compositions for the piano-forte, in a manner to leave us no regret, save that of the great maestro, having been, at the time he wrote it, in a humour rather to astonish than to please.—*Argus.*

" Perhaps the most interesting feature in the evening's entertainment was the performance of Miss Geary on the piano. She played Thalberg's celebrated and difficult fantasia on themes from Mosé in Egitto, with a power, firmness of touch, and facility of execution, that called down an unanimous shower of applause from all parts of the house." —*Court Journal.*

" Queen's Concert Room, Hanover Square. — Miss Geary elicited rapturous applause by her brilliant performance of a solo, by Benedict, on the piano. Her success seemed greater than that of any of her talented competitors for praise."—*Weekly Dispatch.*

" Queen's Concert Room, Hanover Square. — Miss Geary made a considerable stride in her fast increasing fame, by her execution of a fantasia by Benedict. Her playing was at once chaste, brilliant, and effective."—*Argus.*

"MR. JOHN PARRY'S GRAND MORNING CONCERT.—But the particular solo that pleased us most was Döhler's Fantasia for the Piano-forte on Themes from Anna Bolena, which was brilliantly and most perfectly executed by Miss Geary, to the manifest pleasure of the entire audience. The composition is full of technical difficulties, but it abounds, nevertheless, with opportunities for the display of taste and feeling as well as execution; the latter Miss Geary vanquished without effort, and the opportunities for the expression of the former were made the most of. This lady has been brought up in the true school; her singing is equal throughout the whole scale of the instrument—a rare merit—the result of which is a most successful intonation. Numerous as are our first-rate pianists in the present day, Miss Geary must take rank with the highest. She is altogether a most finished performer."—*Weekly Dispatch.*

"A very beautiful fantasia, played upon the piano-forte by Miss Geary, deservedly drew down a long round of applause. This young lady is a performer of the most finished style, and we were particularly struck with the perfect equality of her right and left hands, so much so that in some passages where the theme was preserved in the bass, she made it stand out with such brilliancy, that the effect was decidedly *à la* Thalberg, four hands on the piano."—*Courier.*

"The principal solo instrumental performance was that of Miss Geary an the piano-forte, whose brilliant execution gave full effect to a most difficult fantasia."—*Globe.*

"We also heard a very masterly performance on the piano-forte by Miss Geary, which the audience seemed much disposed to *encore*, and which we would willingly have listened to a second time."—*Sun.*

"Our admiration was principally excited by the spirited performance of a piano-forte solo, played by Miss Geary. It was given with that vigorous touch which generally characterises the male performers, and which, in the present instance, produced an effect such as only a first-rate pianiste can accomplish. The lengthened applause that followed must have been most gratifying to the fair performer."—*Naval and Military Gazette.*

"A very brilliant solo was performed on the piano by Miss Geary, which drew forth long and continued applause." *Conservative Journal.*

"Miss Geary was equally clever on the piano-forte, and delighted us with a masterly performance on which she narrowly escaped an *encore.*"—*Age.*

" Miss Geary is a very accomplished pianiste, and delighted us in her solo performance, which was a specimen of the best modern school."—*Surrey Standard.*

" The brilliant execution of Miss Geary on the piano-forte drew forth a burst of applause, and the spirited and easy manner with which she mastered every difficulty, added to a deportment at once lady-like and unassuming, enhanced our admiration of her talent."—*Era.*

" Miss Geary performed a brilliant fantasia by Döhler in the most finished and effective style, and received unanimous plaudits at the close of each variation."—*Conservative Journal.*

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